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# GREAT ARTISTS SERIES

DÜRER

683

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TO EDMUND DWIGHT, BY WHOSE KINDNESS  
THE ALBERTINA COLLECTION WAS MADE  
KNOWN TO ME AND TO MANY OTHERS, THIS  
LITTLE VOLUME IS GRATEFULLY INSCRIBED

IRENE WEIR

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## GREAT ARTISTS SERIES

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DRAWINGS BY ITALIAN MASTERS	MILLET
BOTTICELLI	REYNOLDS
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REMBRANDT	BURNE-JONES
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In course of preparation:

LEONARDO DA VINCI	TITIAN
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## ALBRECHT DÜRER.\*

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IN order to understand the place which Albrecht Dürer occupied in the development of art we must know something of the stirring times in which he lived, and the part which he took in the progress of events. The period preceding Dürer's life was called the Renaissance. This reawakening, or rebirth, as the word means, had its roots in the previous dark ages; but toward the close of the fourteenth century a wonderful activity began to stir in every variety of form. New forces seemed to unfold out of the torpor of the past, and every department of life throbbed with an increased energy. The building of ships made travel less difficult, and sailing vessels wove intricate threads in a vast web of commerce from the far East to the cold and little known regions of the North. Ships of merchandise threaded every known channel, and the spirit of discovery thrilled the hearts of courageous explorers.

Before the New World—our world of America—was discovered, a desire for a greater knowledge of history, of geography, of the arts and sciences had been aroused. Individual enterprise and individual investigation unlocked the doors of a learning which had been too long hidden away in the dusty corners of the past; it reunited the world of the present with the broken fragments of classic days, and threw its search-light into dark and unknown regions of the future. The discovery of printing, in 1450, by Gutenberg, a German, made possible a wider exchange of thought than had ever before been possible.

The first Bible was published in 1456, and immediately there sprang up a spirit of inquiry and investigation that gave birth to treatises of every kind,—religious, scientific, politi-

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cal,—which left not a corner unsearched for new and more vital grains of truth. It seems now when we look back upon that time as if man had never before been free, had never really lived. Freedom of mind and freedom of body now forced him to stretch the cramped powers of his higher faculties and search the wide open spaces of hitherto unexplored regions. Italy felt this awakening to her finger tips, and gave expression to her new-found strength in the work of many a famous artist, culminating finally in the genius of Raphael, Leonardo da Vinci, and Michelangelo.

In the North, over the Alps, industries sprang into being, the arts of printing and wood engraving, and crafts of many kinds, gave evidence of the strong life currents which were stirring into vigorous and healthy action. Nuremberg, or Nürnberg, as it was then written, was one of the chief centres of activity. As early as 1390 the first paper mill was established. So jealous were its owners of their discovery that those employed were bound by oath not to reveal the secret of the process, nor were they allowed to make paper on their own account. A printing press was also in operation there, so the two great industries of the making of paper and the making of books gave the city a prominence of no little account.

Soon after 1500, when the monasteries were suppressed, their libraries were collected and made the nucleus of a town library. The High School was founded a little later; and one of Dürer's friends, Spengler, was most energetic in forwarding all literary and educational movements. Artisans in metal and glass, and especially in gold, produced ornaments of such rich design and elegant finish that their work was renowned all through Germany and the Netherlands. It is interesting to know that sham jewelry was so abhorred by them that an old decree of their guild of the year 1511 especially forbids the goldsmiths "from making golden trinkets, such as crosses and rings, and other articles, hollow, and then filling up the hollow spaces with wax."



Although Nuremberg was governed by a few important patrician families, she was a free town, having her own constitution, and enjoying many privileges which not all towns were fortunate enough to possess. The great family of Pirkheimer was to Nuremberg what the great Medici family was to Florence. Its wealth was abundant, but its importance was due chiefly to the general intelligence and culture of its members, who by their learning made the town one of the chief centers of art and letters, as well as of such industries as required dexterity of hand and keen inventive intelligence. But the great strength of Nuremberg lay in the large number of middle class citizens, who had good brains, well-trained fingers, who were fearless, honest, industrious, liberty-loving, and who together made up a force which gave solidity and weight to the city's reputation.

Architecture and sculpture held an important place in the growth of the city, and the names of Adam Kraft and Peter Vischer were to Nuremberg what Donatello and Ghiberti were to Florence. Veit Stors is known to this day by his wonderful wood carvings in churches and private dwellings, and many men of rare skill and fertile brains, whose names have come down to us only through old documents, produced beautiful and ingenious designs which even now are not only the wonder of the quaint old town, but are unrivalled throughout Europe.

It was to this famous old place, Nuremberg, renowned for its skillful metal workers, that a young artisan, a goldsmith by trade, came in the middle of the fifteenth century to find work. He entered the service of a well-known master goldsmith, Holper by name, and after twelve years of faithful service married the master's daughter, "a beautiful and virtuous maiden."

Albrecht Dürer, whose life is here briefly given, was the third child of this marriage. He was born in 1471, and was called Albrecht after his father. This was four years before the birth of Michelangelo in Italy.

In Albrecht's boyhood free schools were not as common as they are now, but there were "free Latin schools established

in many towns, and 'poor scholars,' as they were called, rushed to them from all parts of Germany with an eager thirst for the new learning, often begging their bread from door to door and undergoing incredible hardship, in order to be able to prosecute their Latin studies without interruption." Albrecht fortunately was not a "poor scholar;" he could live at home, and yet receive instruction from the town schoolmaster.

There is a portrait of him which shows us just how he looked when he was a schoolboy. Beneath it are written these words, which were added years later: "This I have drawn from myself from the looking-glass, in the year 1484, when I was still a child.—Albrecht Dürer." The boy of thirteen must have possessed a considerable knowledge of drawing, for there is certainly great charm and close study in the delicate poise of the head and serious look of the eyes. "And when I had learnt reading and writing, my father took me from school and taught me the goldsmith's work," Dürer says. This is all we know of his training in the goldsmith's art. He probably worked with his father for two years, and then, as Botticelli had said twenty years before, "My inclination carried me more towards painting than to the goldsmith's work."

So in 1486 Albrecht was bound as apprentice by his father to Michel Wohlgemuth, the most famous painter of Nuremberg, "to serve him for three years." Michel Wohlgemuth kept a large workshop or manufactory of works of art in Nuremberg, in which he executed, with the aid of his many pupils, all the orders that came to him, such as "votive pictures, altar pieces, painted chests, illustrations for books, and engravings of all kinds." Dürer painted a portrait of his master years later when in the height of his powers. It shows a face wrinkled and old, but strongly marked and delicately chiseled—not in any sense beautiful, but certainly interesting. There is an inscription on it which says, "This portrait Albrecht Dürer has painted after his master, Michel

Wohlgemuth, in the year 1516, when he was eighty-two years old; and he lived until the year 1519, when he died on St. Andrew's Day early, before the sun had risen."

Dürer's occupation during those three years of apprenticeship must have been the learning of the practical matters of the art of painting,—the method of preparing and grinding colors, how to mix and lay them on, and later how to actually work upon his master's pictures. The art of wood engraving had been discovered a short time before the art of printing. As early as the beginning of the fifteenth century, impressions from wooden blocks were printed on paper, crudely at first, but improving with the demand for such work. Fourteen hundred and forty-six is the earliest date for engraving in Germany. In Dürer's time "block cutting was one of the principal employments in Wohlgemuth's busy workshop," and Dürer must have been well drilled in wood and copper engraving during those apprenticeship years. Quaintly he says, "In time God gave me industry, that I learnt well."

But those years of service were finally accomplished, "And when I had served out my time," he writes, "my father sent me away; and I remained four years abroad, until my father desired me to come back again."

We wish this brief notice could have been a little less concise. Whether he spent these years wandering about among the rich towns of the Netherlands, or whether he went to Italy, and there first saw the great Venetian masters, we do not know. We know only that he followed the usual good old German custom of spending several years in travel after he had finished his apprenticeship. This custom must have been of great value to every artist-workman, who thus could compare native with foreign products. It would tend to keep up a high standard among all workers, each of whom would vie with the other in the effort to produce work equal to the best he had seen.

Dürer returned to Nuremberg in 1494, and in July of the same year he was married to Agnes Frey,—evidently not

through any particular desire of his own, but because the two families had so agreed.

The details of courtship and marriage, as they are recorded in the case of another, a grandson of Dürer's friend Pirkheimer, give us an excellent idea of the practical way in which such matters were conducted. The journal reads:—

“June 24. I saw my bride for the first time.

“July 5-13. It (the marriage) was talked about with me.

“July 23. I resolved, and the same evening she was asked for me in marriage.

“July 28. My father-in-law gave his answer.

“July 29. I talked with her in the garden.

“July 31. It was decided in God's name.

“August 2. I wished her happiness.

“August 11. On a Monday the Hand-shake was given.

“February, 1545. On a Thursday, St. Gerhart's Day, I celebrated my marriage with ——. God, the Lord, give us his blessing. Amen.”

There is great doubt whether Dürer's marriage was a happy one, but the evidence rests on somewhat slight foundations. Dürer himself says nothing one way or the other,—and perhaps that very lack is in itself sufficient evidence to prove the fact. However, that has little to do with our sketch of his life and works. His life, if not happy, was at least full of work, and work to which he gave his best heart and soul, and that is the only thing with which we are now concerned.

In the year of his marriage Dürer was received into the guild of painters at Nuremberg. The fine portrait of himself which hangs in the Uffizi Gallery, Florence, must have been painted about this time; but there is one in the Munich Gallery still better known, painted in 1500, which many think still finer. The face is truly majestic. It has often been noted that this picture bears a striking resemblance to the traditional portraits of Christ. One can well believe, on looking at it, what Camerarius, a contemporary writer,



says, that Dürer "was rightly esteemed one of the best of men," one "who never showed any sternness toward others, or assumed any invidious merit."

Dürer's life broadened out in many ways after his marriage. He was the intimate friend of Pirkheimer, at whose house he met men of culture, scholars, poets, musicians, divines, who were always welcomed at the home of the great merchant-statesman. Dürer's god-father, Anton Koburger, was head of one of the largest publishing houses in Europe. His printing house at Nuremberg had twenty-four presses, and employed the labor of a hundred workmen. Among his other friends were Spengler, town secretary of Nuremberg, Nützel, Conrad Celtes, one of the most learned men of the time, upon whose head the emperor had placed the poet's crown, Stabius, a writer of prose and verse, whose special subject was astronomy, and Kratzer, astronomer to the King of England and professor at Oxford. These, and others whose names have come down to us but dimly through the mists of four hundred years, show at least that Dürer associated with the brightest minds of his own day, and must have held no unimportant place in the town.

Dürer's father died in 1502. He writes touchingly an account of the death, and after begging all his friends to say prayers for his soul, adds, "For it is not possible that one who has lived righteously should depart badly from this world, for God is full of compassion." His mother and also a young brother, Hans, from that time made their home with him.

One of the happiest periods of Dürer's life was his visit to Venice soon after his father's death. He took with him some paintings and a large stock of his engravings, hoping, no doubt, to sell them and receive orders for others. From his letters to Pirkheimer we get a clear idea of his life there, and very interesting facts about the Venetian painters who were living and working then. "How I wish you were here in Venice! there are so many pleasant companions

among the Italians, who seek my company more and more every day, which is very pleasing to me. It does my heart good. There are some learned men among them, good lute players, pipers, some having a knowledge of painting,—right honest people, who give me their friendship with the greatest kindness. On the other hand, there are also among them the most lying, thieving rascals that ever lived on the earth; and if one was not acquainted with their ways, one would take them for the most honest men in the world.”

Dürer complains that the Italian painters copy his pictures, and yet they abuse his style because it is not like “ancient art.” But one, Giovanni Bellini, “has praised me highly before several noblemen, and he wishes to have something of my painting. He came himself and asked me to do something for him, saying that he would pay me well for it. And all the people here tell me what a good man he is, so that I also am greatly inclined to him. He is very old, but yet he is the best painter of them all.” To us who eagerly grasp any detail of the life of an artist from a contemporary writer, this is especially valuable.

Camerarius tells of an incident which happened in Venice which it is quite probable Dürer may have related to him with his own lips. “Bellini had the highest reputation as a painter in Venice, and indeed throughout all Italy. When Albrecht was there, he easily became intimate with him, and both artists naturally began to show one another specimens of their skill. Albrecht frankly admired and made much of all Bellini’s works. Bellini also candidly expressed his admiration of various features of Albrecht’s skill, and particularly the fineness and delicacy with which he drew hairs. It chanced one day that they were talking about art, and when their conversation was done Bellini said, ‘Will you be so kind, Albrecht, as to gratify a friend in a small matter?’ ‘You shall soon see,’ says Albrecht, ‘if you will ask of me anything I can do for you.’ Then says Bellini, ‘I want you to make me a present of one of the

painters who used to say that I was good at engraving, but, as to my painting, I did not know how to handle my colors. Now everyone says that better coloring they have never seen.” “You must know that my picture is finished, as well as another, the like of which I have never painted before. . . . There is no better Madonna picture in the land than mine, for all the painters praise it. . . . They say they have never seen a nobler, more charming painting, and so forth.” “How pleased we both are when we fancy ourselves worth somewhat—I with my painting and you with your wisdom. When anyone praises us we hold up our heads and believe him. Yet perhaps he is only some false flatterer who is scorning us all the time. . . . How I shall freeze after this sun! Here I am a gentleman, at home only a parasite.”

Dürer's stay in Venice had been a happy and successful time. His great picture, the Feast of the Rose Garlands, which he had painted for the Guild of German Merchants in Venice, and which now hangs in the monastery at Strahon, Prague, had given him such fame that the Venetian Senate offered him an honorable post with a pension for life. But he did not accept the generous offer, greatly as he must have desired to do so, for his native land and home called him. It is well for us that he did not stay, for Dürer's art belonged by its very nature to the cold and rugged regions of the north, which impel the currents of genius to swifter and more vigorous flow in rougher channels than are to be found on the sunny shores of Venice. Dürer's art was a true index of his nature. His Rose Garlands belonged to his Venetian days, his sterner and more original work must be done in a different environment, under the cold gray skies of the north.

Before Dürer went to Venice he had painted the Adoration of the Magi, which now hangs in the Uffizi Gallery, Florence. This is one of his loveliest works both in color and execution. The picture is not large and the drawing is minutely careful. It is a reverent painting. There is no attempt to surround the mother with any peculiar attributes of holi-

brushes with which you draw hairs.' Dürer at once produced several, just like other brushes, and, in fact, of the kind Bellini himself used, and told him to choose those he liked best, or to take them all if he would. But Bellini, thinking he was misunderstood, said, 'No, I don't mean these, but the ones with which you draw several hairs with one stroke; they must be rather spread out and more divided, otherwise in a long sweep such regularity of curvature and distance could not be preserved.' 'I use no other than these,' says Albrecht, 'and to prove it you may watch me.' Then taking up one of the same brushes, he drew some very long wavy tresses, such as women generally wear, in the most regular order and symmetry. Bellini looked on wondering, and afterward confessed to many that no human being could have convinced him by report of the truth of that which he had seen with his own eyes."

The same author writes: "A similar tribute was given him, with conspicuous candor, by Andrea Mantegna, who became famous at Mantua, by reducing painting to some severity of law,—a fame which he was the first to merit,—by digging up broken and scattered statues, and setting them up as examples of art. While Andrea was lying ill at Mantua, he heard that Albrecht was in Italy, and had him summoned to his side at once in order that he might fortify his (Albrecht's) facility and certainty of hand with scientific knowledge and principles. For Andrea often lamented, in conversation with his friends, that Albrecht's facility in drawing had not been granted to him, nor his learning to Albrecht. On receiving the message, Albrecht, leaving all other engagements, prepared for the journey without delay. But before he could reach Mantua, Andrea was dead; and Dürer used to say that this was the saddest event in all his life."

Dürer writes to Pirkheimer: "My picture, you must know, says it would give a ducat for you to see it; it is well painted and beautifully colored. I have earned much praise but little profit by it. . . . I have stopped the mouths of the



ness. She is a typical German maiden, simple and pure, who stands for the loveliness of motherhood as it may be found throughout the world. The hill with its castle-crowned heights was probably drawn directly from his old Nuremberg home. From this picture we get a clear idea of Dürer's style. His love of truthful detail is shown not only in the drawing of the landscape but especially in the gorgeous trimmings of the royal garments, and the finely-wrought gold vessels which the wise men offer to the infant child. The standing figure behind the kneeling king is brilliant in a green costume with intricate gold decorations, most effective in contrast with the prevailing bluish tone of the distance.

After Dürer's return from Venice several of his greatest paintings were executed. One called the Heller altarpiece was painted for his friend, Jacob Heller, of Frankfort. Upon this picture, an Assumption, Dürer spent about two years. He says: "I have painted it with great care, as you will see, using none but the best colors I could get. It is painted with good ultramarine under and over, and over that again twice, some five or six times; and then after it was finished I painted it again twice over so that it may last a long time. If it is kept clean I know it will remain bright and fresh five hundred years, for it is not done as men are wont to paint." Unfortunately, we know the picture only by a copy, for the original perished in a fire in 1674 in Munich. Dürer's greatest painting, which is at Vienna, is the Adoration of the Trinity. This is in a good state of preservation. It is a grand composition, well balanced and thought out in careful detail. Its color is rich and beautiful.

But Dürer's greatest genius finds expression in the art of engraving which had occupied most of his leisure time for years. Before his Venetian journey he was known chiefly through his engravings,—a series of the Apocalypse, the Vision of St. John in the Island of Patmos. Now he returns to this art with renewed ardor, and produces two series of Passions, a large and a small one, which were sold

and widely distributed throughout Germany, and indeed all through Europe.

Raphael must have known his work well, for he sends Dürer a drawing "to show his hand," and Dürer returns the compliment by sending his own portrait to Raphael.

But Dürer passes through sorrow in the loss of his mother, for whom he had the tenderest affection. Of her he writes, "If I went out or in, her saying was always, 'Go in the name of Christ.' " It was at this time that he produced the most wonderful of all his engravings, Knight and Death, St. Jerome in his Study, and Melancholia, all in their peculiar strength, his supreme works. If asked the meaning of them, probably no two would answer alike. It is said that Baron de la Foque's story of Sintram was suggested by the engraving of Knight and Death. The face of the Knight, in its earnest fearlessness, its steadfast courage in the face of danger, is most impressive. Even the terrors of Death cannot turn him from his purpose. The horrible crawling things and noisome beasts disturb, but they cannot affright one who goes on his way armed with justice and mercy. St. Jerome in his Cell, and Melancholia are both carried to Dürer's supreme point of finish. Every detail is the result of most careful and painstaking thought and skill. Whatever may be the full meaning of the latter, the figure in her great strength, brooding with closed wings, must be pondering on the mightiness of human desire and the limitations of its accomplishment. About her are scattered the instruments of art, science, and mathematics; there are the hour-glass, sun-dial, bell, balance, and scales, carpenters' tools, and crouched among them all the hound, whose eyes too, are open and vacant. It is most impressive, profound; but, like many of Dürer's works, it defies description and eludes explanation, and can be appreciated but by the few.

In 1512 Kaiser Maximilian visited Nuremberg. He knew Dürer, and conceived the idea of having a tremendous wood-cut made to represent his triumphal procession. When

completed, and its parts fastened together, it was to measure ten and one-half feet in height, and nine feet in width. Dürer spent some of the most precious years of his life on this gigantic scheme, which was finally finished after the emperor's death. In payment Dürer was to be free of all town taxes; later he received instead a salary of one hundred florins a year. Soon Dürer met Maximilian at Augsburg, Holbein's home, and there Dürer drew a portrait of his "dear prince in his little room high up in the Palace." The face is not a strong one, nor pleasing, but it is a fair evidence of the character within.

In 1520, the year of Raphael's death, Dürer, with his wife and her maid, set out for a long journey to the Netherlands. A journal which is still in existence gives many interesting and most amusing details of the journey and the expense of every candle or loaf of bread. It was a sort of triumphal procession from Nuremberg to Cologne, from Cologne to Antwerp, where he and his wife were invited to dine at the hall of the Painters' Guild, whose "service was of silver," with splendid ornaments and costly meats; "and, as I was being led to the table, the company stood on both sides as if they were leading some great lord."

At Brussels Dürer was much impressed with a museum of things "which came from the new land of gold (Mexico), a sun of gold, a moon all of silver," and rooms full of armor and strange articles of furniture. "All the days of my life I have seen nothing that rejoiced my heart so much as these things, for I saw among them wonderful works of art, and I marvelled at the subtle Ingenia of men in foreign lands."

Dürer went to Bruges, and Ghent, and to Zeeland, and back and forth between Antwerp and Cologne. At Antwerp the town council had tried to retain him permanently with them, offering him a good salary, a house, and freedom from taxation. During all this journey Dürer constantly records in his journal painting or drawing the portraits of his host and hostess or other noted people of the time. These

portraits are some of his most famous paintings, and give us a valuable collection of renowned and often celebrated names. The friendship of Kratzer was made during this visit.

But a year after his departure Dürer returns to his native town laden with presents for his friends. Two of Dürer's finest paintings were the fruit of these years after his return. They are two panels; upon one are the saints Peter and John, on the other Paul and Mark. The letter given below, addressed to the town council, explains Dürer's purpose:—

“Prudent, honorable, wise, dear Masters; I have been intending for a long time past, to show my respect for your Wisdoms by the presentation of some humble picture of mine as a remembrance; but I have been prevented from so doing by the imperfection and insignificance of my works, for I felt that with such I could not well stand before your Wisdoms. Now, however, that I have just painted a panel upon which I have bestowed more trouble than on any other painting, I considered none more worthy to keep it as a reminiscence than your Wisdoms. Therefore, I present it to your Wisdoms, with the humble and urgent prayer that you will favorably and graciously receive it, and will be and continue, as I have ever found you, my kind and dear Masters. Thus shall I be diligent to serve your Wisdoms in all humility.

Your Wisdoms' humble

ALBRECHT DÜRER.”

The council accepted the gift and presented the artist with one hundred florins, his wife ten, and his apprentice two. Not long after this, on the sixth of April, 1528, the soul of the great artist passed away from its earthly home, leaving behind him, however, works which will make his name honored for all time as one of the few great masters of art.

Dürer's many drawings are scattered through many museums. The Albertina Collection at Vienna contains perhaps the greatest number. Some are in England, others are in France and Holland. A large collection of his manuscripts is in the British Museum, another is in Oxford, and others of varied character are in the Royal Library at Dresden.



Dürer left a large number of writings. He conceived an idea of writing a book on the Theory and Practice of Art, a book on Human Proportions, on Perspective, one on Painting; and there are besides many fragments for various subjects which were never completed. Below are added a few quotations to show his ideals and aims:—

“What Beauty is I know not, though it dependeth upon many things.”

“The accord of one thing with another is beautiful, therefore want of harmony is not beautiful. A real harmony linketh together things unlike.”

“Let none be ashamed to learn, for a good work requireth good counsel.”

“All things pass away with time;  
Truth alone endures forever.”

“The imagination of a good painter is full of figures; and were it possible for him to live forever, he would have from his inward ideas, whereof Plato speaks, always something new to pour forth by the work of his hand.”

“The art of painting is made for the eyes, for the sight is the noblest sense of man.”

“A thing thou beholdest is easier of belief than that thou hearest; but whatever is both heard and seen we grasp more firmly and more intelligently.”

“One’s opinion of beauty is more credible in a skillful painter’s utterance than in another’s.”

“The more we learn, the more closely do we resemble the likeness of God, who knoweth all things.” “God is perfect in goodness.” “God granteth great power to artistic men.” “Work well done is honoring to him.”

“Art lies hidden in nature; those who can, have only to tear it forth.”

“He that worketh in ignorance worketh more painfully than he that worketh with understanding; therefore let all learn to understand aright.”

“If thou lackest a true understanding, it is impossible for thee to make aught aright and well.”

“Utility is part of Beauty; and what is not useful in a man is not beautiful.”

“The art of true, artistic, and lovely execution in painting is hard to come unto; it needeth long time and a hand practised to perfect freedom.”

“It is therefore needful for every artist to learn to draw well, for this is beyond measure serviceable in many arts, and much dependeth thereon.”

“God helping me, if ever I meet Dr. Martin Luther, I intend to draw a careful portrait of him from the life, and to engrave it on copper for a lasting remembrance of a Christian man who helped me out of great distress.”

“It is very necessary for a man to know some one thing by reason of the usefulness which ariseth therefrom. Wherefore we should all gladly learn, for the more we know so much the more do we resemble the likeness of God who verily knoweth all things.”

“Many centuries ago the great art of painting was held in high honor by mighty kings, and they made the excellent artists rich and held them worthy, accounting such inventiveness a creating power like God’s.”

“Would to God it were possible for me to see the work and art of the mighty masters to come, who are yet unborn, for I know that I might be improved. Ah! how often in my sleep do I behold great works of art and beautiful things, the like whereof never appear to me awake, but so soon as I awake the remembrance of them leaveth me.”

Were we to sum up the character of Dürer’s art and its influence upon his time, we could scarcely find words strong enough to give him his due measure of praise. His art is not in the ordinary sense pleasing; it is much deeper than that. It is strong, fearless, forceful. We cannot understand it unless we understand the spirit of the times in which he lived. The tremendous struggle that was going on about him in that

effort to be free from ecclesiastical and political tyranny expresses itself in his art in forms not gentle like Raphael, nor quaint like Leonardo, nor glowing like Bellini, but sternly, vigorously, as of one who dares think and act for himself with Truth alone for his aim.

Dürer's art is largely intellectual and must be understood by the intellect. It is like a deep well from which we can draw pure and bracing waters if we take the trouble to draw deep. Such a man could not fail to have a strong influence upon his time; his position among men of thought and importance was that of an equal, and shows us the honor in which he was held. His engravings extended his name widely through Germany and the Netherlands, while in Italy we know that his prints were eagerly bought. They are his noble legacy to us if we wisely accept them.

The work of such a man is well worth that deep study which is necessary for its understanding; while the recent publication of his drawings in the Albertina collection makes it possible to read his process of thought through the most interesting means.

IRENE WEIR.

BOSTON, September 24, 1898.











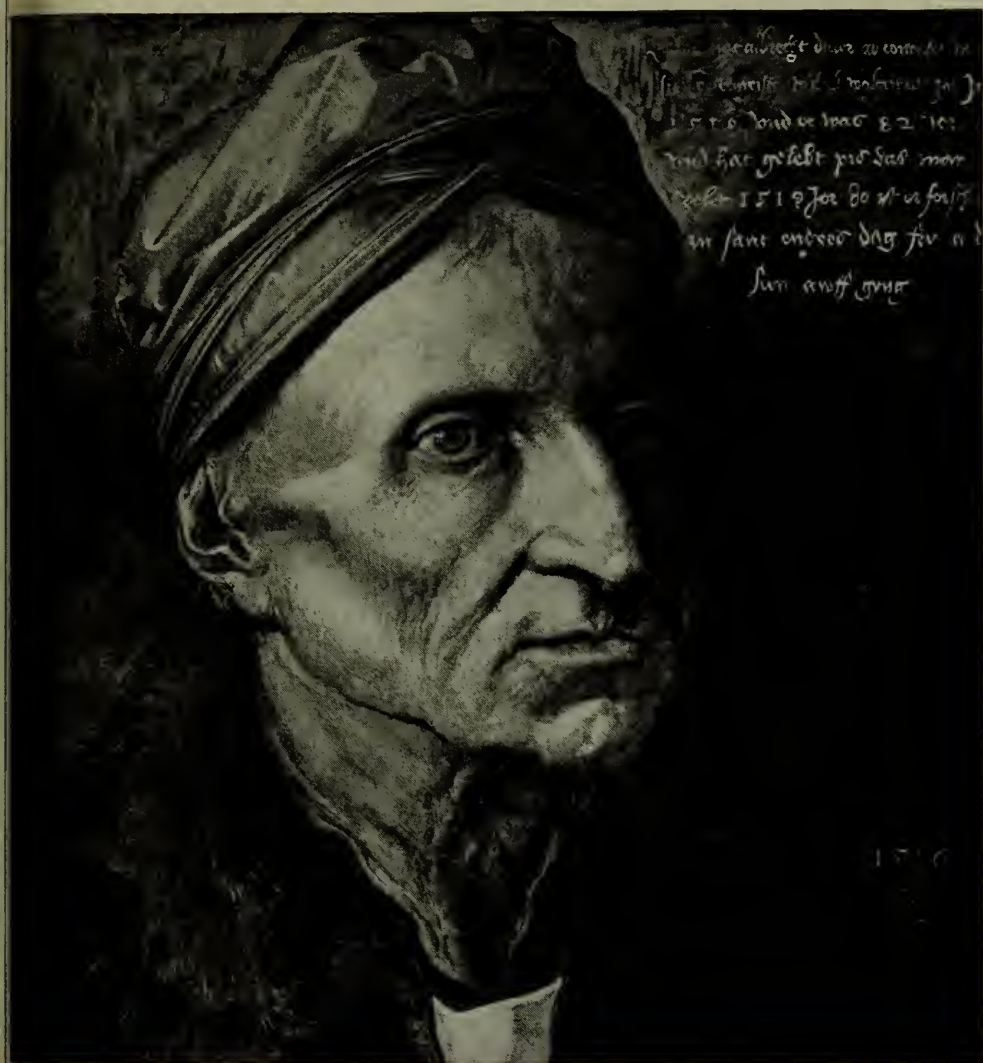
THE PERRY PICTURES.

*Munich.*

FROM PAINTING BY DÜRER. 1471-1528.

PORTRAIT OF ALBRECHT DÜRER.





THE PERRY PICTURES.

*Munich.*

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PORTRAIT OF MICHAEL WOHLGEMUTH.







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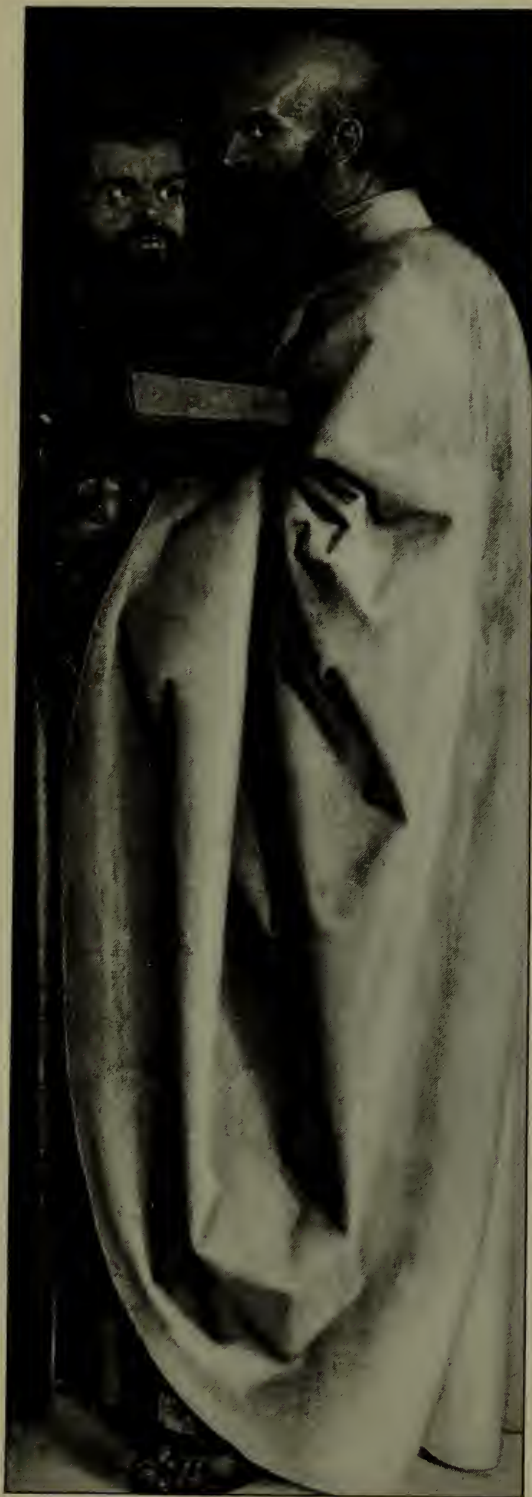
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